

Boston Conservatory
of Music

Catalogue

1944 - 1945

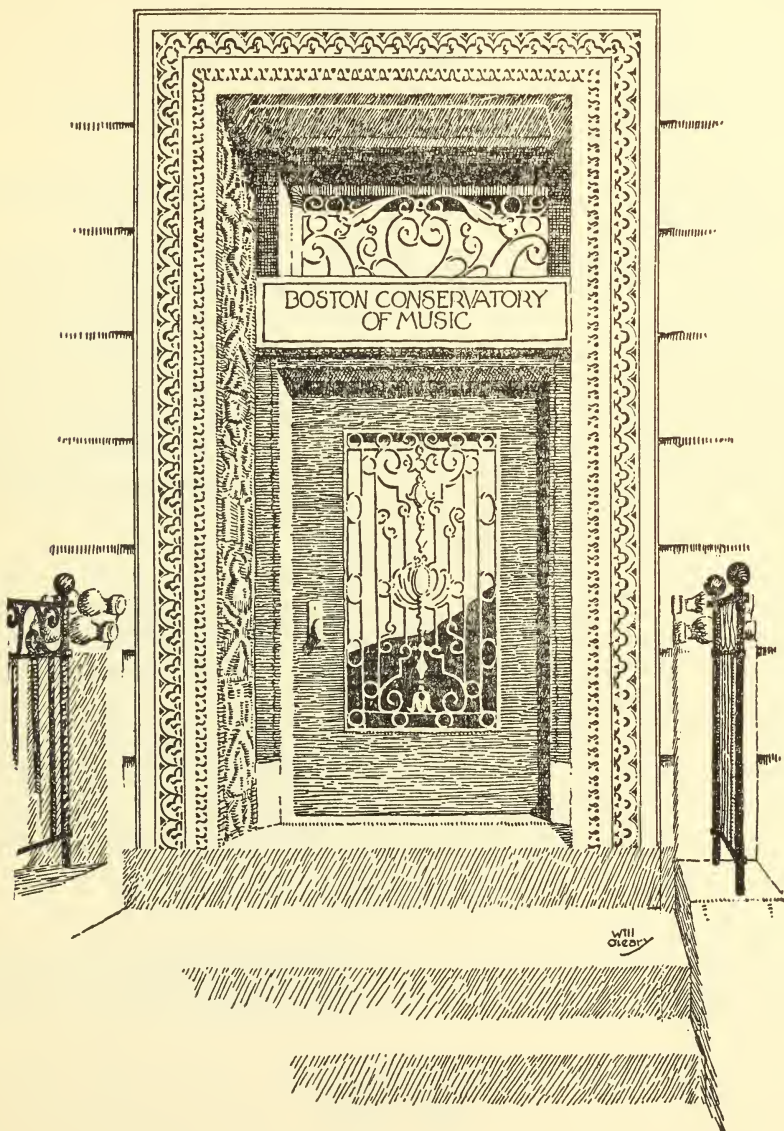
26 The Fenway
Boston



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BOSTON CONSERVATORY OF MUSIC



Calendar

1944 - 1945

FIRST SEMESTER

September 11-12	Registration for Preparatory and Special Students
September 18-19	Entrance Examinations and Registration for Regular Course Students
September 19	Instruction begins for Regular Course Students
October 12	holiday, Columbus Day
November 11	holiday, Armistice Day
November 13-18	First Quarter Examinations
November 30	holiday, Thanksgiving Day
December 21-January 1, 1945 (inclusive)	Christmas Recess
January 15-27	First Semester Examinations

SECOND SEMESTER

January 29	Instruction begins
February 22	holiday, Washington's Birthday
March 26-30	Third Quarter Examinations
March 31-April 8	Spring Recess
May 30	holiday, Memorial Day
May 28-June 8	Second Semester Examinations
June 9	School year ends for Regular Course Students
June 16	School year ends for Preparatory and Special Students

June 11-September 15	Instruction available in all subjects
June 25-August 4	Regular Summer Session (6 weeks)

1945 - 1946

September 10, 1945.....	Instruction begins for Preparatory and Special Students
September 17, 1945.....	First Semester begins for Regular Course Students

Patrons

Mrs. Fred C. Cook, Brookline, Massachusetts

Mr. Emil Enna, Portland, Oregon

Mr. Carl Eppert, Milwaukee, Wisconsin

Prof. Albert Hatton Gilmer, Easton, Pennsylvania

Mr. Homer Grunn, Los Angeles, California

Mrs. Moses H. Gulesian, Chestnut Hill, Massachusetts

Mrs. Harold C. Hart, Wellesley Hills, Massachusetts

Mr. Raymond Havens, Boston, Massachusetts

Miss Helen S. Leavitt, Boston, Massachusetts

Mrs. Wharton Lowell, Kendall Green, Massachusetts

Mr. Quinto Maganini, Greenwich, Connecticut

Mana-Zucca, Miami, Florida

Mr. Daniel Gregory Mason, New York City

Mr. Charles Repper, Boston, Massachusetts

Mr. Charles Skilton, Lawrence, Kansas

Mrs. Warren A. Thorndike, Marblehead, Massachusetts

Mr. Carl Paige Wood, Seattle, Washington

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in violin and composition. After serving for many years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, which post he held until 1866. Mr. Eichberg was widely known as a composer of chamber music, studies, songs, and operettas. Under his leadership the Conservatory gained high standing among the leading music schools, attracting students from all parts of the country. Following Mr. Eichberg's death the Conservatory carried on under the guidance of Herman P. Chelius, pianist and organist of distinction.

The Conservatory was first incorporated under the laws of Massachusetts in 1896. After several unsettled years, during which time reorganizations were effected (1905, 1914, 1920), Agide Jacchia, an honor graduate of the Conservatory of Pesaro, became director in 1920. Mr. Jacchia was a favorite pupil of Mascagni in composition and conducting, and immediately following his graduation he entered upon a brilliant career as conductor. In 1907 he came to America, where he held positions as musical director of opera companies in the United States, Canada, Central America, and Mexico, and for ten years (1917-1926) as conductor of the "Pops" concerts of the Boston Symphony Orchestra. Mr. Jacchia continued as director of the school until his death in 1932.

Since 1933 the executive and educational policies of the Conservatory have been formulated and administered by the trustees and the faculty council. The school is operated as a non-profit-making institution under a charter of the Commonwealth of Massachusetts and is fully accredited for the conferring of degrees. For many years it has been approved by the United States Government for the training of non-quota foreign students.

The faculty is composed of musicians and teachers of distinction who are capable of inspiring their students with a love and desire for the best in musical art. The courses offered cover all branches of music and at the same time include a broad academic program. The Boston Conservatory offers the advantage of a limited enrollment. Students are thus afforded the benefits of close contact with all faculty members and of small class groups in which each student is assured the necessary individual attention.

For sixteen years the school was located on Huntington Avenue, opposite Symphony Hall. In 1936, it acquired its present buildings which are admirably located in "The Fenway," one of Boston's most beautiful park systems, and are easily accessible by all means of transportation. While removed from the noise and confusion of the business district and in a quiet location conducive to good study, the Conservatory is within ten minutes' walking distance from the leading concert halls, including Symphony Hall, and the Boston Opera House. Also in the immediate vicinity are churches representing all the leading denominations, the Boston Public Library which contains one of the largest musical reference libraries in the country, and the Boston Museum of Fine Arts, located opposite the Conservatory in The Fenway.

Whether preparing for a professional career, or studying as an avocation, the student finds in Boston opportunities for the enhancement of his musical and general culture, which are unequalled anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra and other orchestras, chamber music concerts, opera performances, recitals of local and visiting artists are invaluable in broadening the student's knowledge of musical literature, developing his critical faculties, and imbuing him with an appreciation of the highest standards in music and its performance.

Administration and Faculty

Trustees

REV. ARTHUR B. WHITNEY, President
ALBERT ALPHIN HARLAN F. GRANT
LESLIE W. BABBIN THOMAS F. TRUE
NIXON WATERMAN

Director

ALBERT ALPHIN

Secretary-Registrar

ELAINE FAIRFIELD

Faculty Council

GASTON ELCUS
GEORG FIOR
HUGO NORDEN

IRIDE PILLA
WELLINGTON SMITH
JAN VEEN

VOICE

Caroline Hudson-Alexander
Wesley Copplestone

Jessie P. Drew
Iride Pilla

Wellington Smith

ORGAN

Ludwig Theis

PIANO

H. Wilfred Churchill
Trannie Y. Coburn
Georg Fior

Minna Franziska Holl
Harold Rubens
Nicolas Slonimsky

Katherine Shepherd

VIOLIN

Gaston Elcus
Daniel Eisler

Harold B. Doyle
Hugo Norden

VIOLA

Jean Lefranc

VIOLONCELLO

Jacobus Langendoen

HARP

Elford Caughey

WOODWIND, BRASS, PERCUSSION

George Madsen, *Flute*

Robert C. McKay, *Oboe, English Horn*

Emil Arcieri, *Clarinet, Saxophone*

Raymond Allard, *Bassoon*

Willem Valkenier, *Horn*

Marcel Lafosse, *Trumpet*

Josef Orosz, *Trombone, Tuba*

Carl Ludwig, *Percussion*

ORCHESTRA, ENSEMBLE, CHORUS

Albert Alphin

Ludwig Theis

Jacobus Langendoen

BASIC MUSIC (Solfeggio)

Minna Franziska Holl

Katherine Shepherd

HARMONY, ANALYSIS, COUNTERPOINT, COMPOSITION,
INSTRUMENTATION, CONDUCTING

Karl Geiringer

Hugo Norden

Jacobus Langendoen

Nicolas Slonimsky

HISTORY OF MUSIC

Karl Geiringer

SCHOOL MUSIC METHODS

Jessie P. Drew

INSTRUMENTAL CLASS METHODS

Harold Doyle, *Strings*

John S. Leavitt, *Woodwind*

Josef Orosz, *Brass and Percussion*

DANCE

Jan Veen

Harry Coble

Adele Hooper

THEATRE ARTS

Harlan Grant

ENGLISH

Grace Whittaker

ITALIAN

Iride Pilla

FRENCH

Simone Riviere

GERMAN

Albin Goldschmied

FINE ARTS

Karl Geiringer

PSYCHOLOGY, EDUCATION

Albin Goldschmied

CAROLINE HUDSON-ALEXANDER (*Voice*) early training Cleveland; studied and coached lieder, oratorio, and opera in New York and London under Sir George Henschel. Created soprano roles of many of the leading oratorios, including Georg Shumann's "Ruth" and Horatio Parker's "Morven and the Grail." Numerous appearances with New York Philharmonic, the Philadelphia, the Cincinnati, the Cleveland, and Boston Festival Orchestras; soloist with leading choral organizations of America. Nation-wide recital tours.

RAYMOND ALLARD (*Bassoon*) graduate Paris Conservatory, first prize bassoon; pupil of Gustav Dherin, E. Bordeau. Member of Opera Comique, Champs Elysses Theatre, and Concerts Colonne orchestra. Now first bassoon Boston Symphony Orchestra.

ALBERT ALPHIN (*Chorus, Ensemble, Orchestra*) studied at Boston Conservatory. Appointed to Conservatory faculty, 1924; directed sustaining and commercial radio programs; assistant director a capella choir, Greek Cathedral, Boston, 1927-28. Organized Associated Studios of Music, 1927; effected merger between Association and Conservatory; president of trustees, 1933-1944. Noteworthy achievements under his guidance: reorganization of Conservatory as non-profit-making; acquisition of property for both school and residences on Fenway Park; power to confer degrees.

EMIL ARCIERI (*Clarinet*) studied clarinet with foremost American teachers and Gaston Hamelin in Paris. Member of Boston Symphony Orchestra since 1920.

ELFORD CAUGHEY (*Harp*) studied harp with Alfred Holy in Boston and Marcel Grandjany in New York. He has been a member of the Boston Symphony Orchestra for eighteen years.

HARRY COBLE, B.A. (*Dance*) graduate University of North Carolina; former member of Ted Shawn's Men's Group, Charles Weidman Concert Group, New York Dance Center. (Now in United States Military Service.)

TRANNIE YATES COBURN, B.Sc. (*Pianoforte*) graduate Woman's College of University of North Carolina, music major. Graduate pianoforte study at Boston Conservatory, three years under Georg Fior.

H. WILFRED CHURCHILL, Mus.B. (*Pianoforte*) graduate Boston Conservatory of Music; pianoforte under Hans Ebell. Soloist with orchestra and recital appearances in New England cities. Accompanist for many artists. (Now in United States Military Service.)

WESLEY COPPLESTONE, A.B. (*Voice*) graduate Boston University College of Liberal Arts; studied voice with Stephen Townsend and Frantz Proschowski; distinguished concert and oratorio soloist; NBC radio programs originating in Radio City; appearances as soloist with Worcester Oratorio Society, Brockton Festival Chorus, Lynn and Salem Oratorio Society, Handel and Haydn Society, Boston; three years head of voice department, University of New Hampshire.

HAROLD B. DOYLE, Mus.B. (*Violin*) graduate Boston Conservatory; diploma, violin major; Bachelor of Music degree, Public School Music; certificate from Professor Sevcik's violin Master Class, 1931-1932. Instructor string instruments in public schools of Marblehead and Reading, Mass.

JESSIE P. DREW (*Voice and School Music*) studied voice with Mme. Maria Piccioli; pianoforte, Amy Balch; theoretical subjects, Albert E. Brown; music pedagogy and psychology, Cyrus Durgin; Music Supervisor's certificate from Lowell Normal School. Concert appearances throughout United States and Canada; Supervisor of Music in Public Schools of Watertown, Mass., since 1924.

DANIEL EISLER (*Violin*) honor graduate, Moscow Conservatory. Member Grand Imperial Opera, Moscow, ten years; member of Boston Symphony Orchestra since 1925.

GASTON ELCUS (*Violin*) graduate Paris Conservatory, first prize; pupil of Brun, Marsick, and Nadaud. Concert-master Opera Comique; soloist, Societe des Concerts du Conservatoire, Concerts Colonne, Lamoureux, Pasdeloup, Monte Carlo; joint recitals with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, Paul Perry. Member Commission of Examinations and Competitions, Paris Conservatory, fifteen years; member of Boston Symphony Orchestra since 1926; frequent appearances in recital and chamber music concerts.

GEORG FIOR (*Pianoforte*) studied with Richard Platt, Boston. Concert appearances in Europe and America; recitals in London, Paris, Berlin, Amsterdam, New York, Boston, Providence, Cleveland, Syracuse and other centers; soloist with Boston Symphony Orchestra, Cleveland Orchestra. Faculty member College of Fine Arts, Syracuse, 1921-1928; writer and lecturer on musical subjects.

KARL GEIRINGER, Ph.D. (*Theory, Composition, Music History*) studied with Adler and Kurt Sachs. Custodian of the archives and instrumental collections of the Gesellschaft der musik freunde, Vienna, 1930-38; author of outstanding works on Haydn, Brahms, and Musical Instruments; a leading contributor to the supplementary volume of Grove's Dictionary of Music and Musicians; visiting professor, Royal College of Music, London, 1939-40, and Hamilton College, 1940-41.

HENRI GIRARD (*Contrabass*) graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysses"; member of Boston Symphony Orchestra since 1922.

ALBIN R. GOLDSCHMIED, Ph.D. (*Psychology, German, History of Education*) majored in Education and Philosophy, German University, Prague; graduated summa cum laude. Professor of Education and Psychology at German Academy of Music and Dramatic Art, Prague. Lecturer; essayist; author of many published works dealing with Personalism, Psychology and Philosophy. Faculty member, Middlesex University, Waltham, Mass.

HARLAN GRANT (*Drama*) studied at Boston School of Expression and Dramatic Art, Boston Repertory Theatre Workshop. Played with Jewett Repertory Company, Boston, the Provincetown Players and other stock companies. Director of Hecht Neighborhood House Drama Group, Boston; Barn Experimental Theatre (Ford Hall Forum); North Shore Players' Guild; Weston Playhouse (summer theatre), Weston, Vt.

MINNA FRANZISKA HOLL (*Basic Music, Normal Course, Accompanying, Piano*) studied harmony, counterpoint, orchestration and music history under Stuart Mason; author of "Music Reading"; Director of Longy School of Music and head of Solfege Department, 1926-1941.

ADELE HOOPER (*Dance, Percussion, Pedagogy*) graduate Jan Veen Studio of Dance, diploma course; certificate, Cape Cod Institute of Music, ballet department. Solo dancer and member of Jan Veen Group; appearances with Boston Symphony Pops Orchestra, Boston Civic Symphony Orchestra; toured the United States and Mexico as dancer and percussion player with Jan Veen. Teaching engagements with Pineland Camp, Center Harbor, N. H., Milton Academy Girls School, Mary C. Wheeler School, Providence, R. I.

MARCEL LAFOSSE (*Trumpet*) graduate Paris Conservatory, first prize in trumpet. Trumpet soloist with Opera Comique and Concerts Colonne orchestras; member Boston Symphony Orchestra since 1926.

JACOBUS LANGENDOEN (*Violoncello*) graduate The Hague Royal Conservatory, major cello and composition. Appearances as soloist and conductor in Germany, Holland, and Belgium. Compositions performed by leading orchestras including Boston Symphony. Member Boston Symphony Orchestra; frequent appearances in recital and chamber music concerts.

JOHN S. LEAVITT (*Clarinet, Saxophone, Instrumental Methods*) member of various theatre, symphony, and concert orchestras. Instructor in schools established for Army and Navy during World War; instructor woodwind instruments Medford Schools, Medford, Mass.

JEAN LEFRANC (*Viola*) graduate Paris Conservatory, first prize viola; pupil of Brun and Nadaud, violin; Laforge, viola. Viola soloist with Opera Comique, Concerts Lamoureux, Concerts Colonne; first viola player Boston Symphony Orchestra since 1925; many appearances in recital and chamber music concerts.

CARL F. LUDWIG (*Percussion Instruments*) received his training from his father; was a member of the Boston Festival Orchestra and the Boston Municipal Band; succeeded his father in the Percussion section of the Boston Symphony Orchestra where he played for many years.

GEORGE MADSEN (*Flute*) studied flute with Georges Laurent; graduate New England Conservatory; member Boston Symphony Orchestra.

ROBERT C. MCKAY (*Oboe and English Horn*) studied with Alfred Bartel, Chicago Symphony, and Clement Lenom, Boston Symphony. Toured with Sousa's Band; many years first oboe People's Symphony Orchestra of Boston.

HUGO NORDEN, Mus.B. (*Theory, Composition, Violin*) graduate University of Toronto; studied theory and composition with J. Sebastian Matthews, Stuart Mason, and Howard R. Thatcher; violin with Hugo Kortschak and Felix Winternitz; has served on the editorial staff of the White-Smith Music Publishing Company and of the Arthur P. Schmidt Co. of Boston; publications include choral works, composition for violin and piano, a textbook, "Harmony and Its Application to Violin Playing," and "Introduction to Monophonic Composition"; writer of numerous articles for leading music magazines.

JOSEF OROSZ, Mus.B. (*Trombone, Tuba*) graduate Boston Conservatory; diploma in trombone, 1927; diploma in piano, 1928; degree bachelor of music, 1941. Pianist and assistant conductor Paramount Theatre Orchestra, Toledo, Ohio, two years; first trombone State Symphony Orchestra of Massachusetts; joined Boston Symphony Orchestra, 1943. Instructor of brass instruments in various schools of Greater Boston.

IRIDE PILLA (*Voice, Italian*) graduate Boston Conservatory, highest honors. Soloist Cecilia Society of Boston, Fitchburg Choral Society, People's Symphony Orchestra, Boston Symphony Pops Orchestra. Operatic appearances Milano, Bari, Reggio Emilia, Bergamo, Torino, Rimini, Lugo, Monte Carlo, and Nice, France; created leading roles in Vittadini's opera, "Anima Allegra," and Andreoli's "Parabola Di Eid." Prima Donna roles with New York Grand Opera Co., Hippodrome Opera Co., New England Opera Co.

SIMONE RIVIERE, Sc.B. (*French*) graduate University of Bordeaux; diploma, Institut de Phonetique, Paris. Head of French department Chestnut Hill School, and other private schools.

HAROLD RUBENS (*Piano*) studied in London with Maria Levinskaya and for a short time with Leopold Godowski in Berlin and London; winner of the Royal Academy British Empire Award; recital appearances throughout Holland, Switzerland, Germany, France, Norway and England; soloist with leading symphonic organizations under the direction of John Barbiroli, Arthur Fiedler and others.

KATHERINE SHEPHERD, Mus.B. (*Piano, Solfeggio*) graduate Boston Conservatory; awarded silver medal for highest honors; appointed to Conservatory faculty, 1942.

NICOLAS SLONIMSKY (*Pianoforte, Composition*) studied at St. Petersburg Conservatory; pianoforte with Vengerova; composition, Kalafati and Sternberg. Founded Chamber Orchestra of Boston; conducted orchestras in New York, Boston, San Francisco, Los Angeles, Havana, Paris, Berlin, Budapest and other centers. Widely known as lecturer and author. Compositions include works for voice, pianoforte, and orchestra.

WELLINGTON SMITH (*Voice*) studied and coached under Sullivan Sargent, Emil Mollenhauer, Gustav Ferrari, Kurt Schindler and others. Repeatedly soloist with Handel and Haydn Society, People's Choral Union, Cecilia Society of Boston and various combinations of Boston Symphony; engagements with Detroit Symphony, Cleveland Symphony, New York Symphony, New York Philharmonic Orchestras. Little Theatre Opera Co., Philadelphia Opera Co. Recitals in leading cities.

LUDWIG THEIS (*Organ*) graduate Klinger-Oberrealschule, Frankfurt/Main, and State Academy for School and Church Music, Berlin-Charlottenburg; organist and choirmaster, St. Peter's Lutheran Church, and head of Music Department at the Lutheran Theological School, Frankfurt, 1934-1938; lecturer State Academy for Teachers, Weilburg/Lahn, 1934-1938; organist and choirmaster at St. Paul's Cathedral in Boston since 1938; has lectured on Church Music History at Boston University and the Episcopal Theological School, Cambridge.

WILLEM VALKENIER (*French Horn*) graduate Rotterdam Conservatory. Solo horn principal orchestras of Holland, Austria, Germany, Spain; member of Boston Symphony Orchestra since 1923.

JAN VEEN (*Director Dance Department, Fine Arts*) born in Vienna; studied widely in Central Europe; toured the Orient and established his own school in Shanghai; came to United States in 1928 as first European exponent of modern dance; opened his school first in New York and later in Boston; trained many students who are dancing professionally and teaching in various schools and colleges; dance and lecture tours throughout Central and South America, Mexico, and the United States; ten seasons as choreographer of original ballet productions in which he appeared with his group with the Boston Symphony Pops under Arthur Fiedler; productions two seasons with Boston Civic Symphony Orchestra under Joseph Wagner.

General Information

ADMISSION

PREPARATORY DEPARTMENT: No previous training in music is required for admission to the Preparatory Department, and students of all ages may be accepted. Applicants, who have had training, are classified upon entrance according to their grade of advancement.

DEGREE AND DIPLOMA COURSES: Application for admission to the degree or diploma course must be made on a special form provided by the Conservatory. Information obtained by means of the application and other confidential reports must satisfy the director of admissions that the candidate is fully qualified to pursue the Freshman year work. An official transcript of high school record must accompany the application or be presented upon entrance.

For admission to the degree course the applicant must have completed a minimum of fifteen units as follows:

English	3 units
*Languages (1 unit may be Latin)	3 units
Mathematics (Algebra, Geometry or Trigonometry)	2 units
History and Civics	1 unit
Sciences	1 unit
Electives (of the electives 3 units may be in music)	5 units
Total	15 units

Applicants of exceptional ability who are deficient in the academic entrance requirements may be accepted, providing such deficiency can be removed during the first year of study.

CERTIFICATE COURSE: There are no specific academic requirements for admission to the certificate course, but a high school education or equivalent is recommended. Upon entrance, candidates must give evidence by examination in their major subject (voice or instrument) of their ability to pursue the course. Application for admission to the certificate course may be made on a special form which will be sent upon request.

ADVANCED STANDING: Students desiring to transfer from accredited institutions should have a transcript of record sent to the Conservatory in advance of the opening session. An evaluation of the credits in theoretical and academic subjects will be made and advanced standing determined accordingly. Advanced standing in applied music (voice or instrument) can be obtained by examination upon entrance only.

Students who have not studied in an accredited school may be admitted to advanced standing by passing special comprehensive examinations in their subjects. In no case will such examinations minimize the number of credits that must be earned for the degree or diploma.

SPECIAL STUDENTS: A Special Student, not being an aspirant for the degree, diploma, or certificate, may enter at any time and elect any subject for which he is qualified, the minimum enrollment being for a term of ten weekly private lessons. A Special Student may transfer to the degree, diploma, or certificate course at any time providing he meets the academic and all other requirements; in effecting such a transfer, credit will be given for any subjects required in his course which have been completed previously in the Conservatory.

*French, German, Italian, Spanish.



DIRECTOR'S
OFFICE

RECEPTION
HALL





BOSTON CONSERVATORY
STRING QUARTET

THE SEMESTER HOUR

The basis of credit is the semester hour unit. A semester hour in applied music (voice or instrument) is granted for three hours a week of practice during one semester, plus the necessary individual or class instruction. A semester hour in theoretical, historical, or academic subjects is granted for one class lesson and two hours study per week.

DEGREE, DIPLOMA AND CERTIFICATE COURSES

Students may major in either of the following subjects leading to the degree: Voice, Organ, Pianoforte, Violin, Viola, Violoncello, Contrabass (other orchestral instruments), Composition, and Public School Music.

The degree of Bachelor of Music is conferred upon students who have completed the required four-year course with a minimum of one hundred twenty semester hours credit. Thirty semester hours must be earned in resident study. Ninety per cent of the work must receive a grade of C or higher for the degree.

The Conservatory Diploma is conferred upon students who have completed the required three-year course with a minimum of ninety semester hours credit. Thirty semester hours must be earned in resident study.

The Certificate is awarded to students who have completed the prescribed two-year course of study with a major in applied music (voice, pianoforte, organ, or an orchestral instrument).

Candidates for the degree must submit a thesis on or before May 15 of the senior year on a subject approved by members of the Faculty Council. Candidates for the degree and diploma are required to give a senior recital.

EXAMINATIONS

All students pursuing courses leading to graduation are required to take the examinations given at the end of each semester. Preparatory and Special Students must take the examinations if they wish an official record kept of work completed. Examinations in applied music are given during the last week of each semester by a jury composed of the director and members of the faculty. Students whose records are unsatisfactory will not be admitted to the examinations. The method of marking is as follows: A, excellent; B, good; C, fair; D, passing; E, failure. To graduate with honors a student must maintain an average grade of B or better throughout his course.

SPECIAL AWARDS

The Arthur B. Whitney medal is awarded annually to the regular course student who maintains the highest average grades for the school year. A student must be carrying a course equivalent to fifteen hours each semester in order to be eligible for this award.

The Conservatory Silver Medal is awarded upon graduation to candidates for the degree who have maintained honor grades throughout their courses.

PRACTICE ACCOMMODATIONS

Practice rooms are available to all resident students of the Conservatory at moderate fees. Practice privileges will be extended to non-resident students when schedules and accommodations permit. However, such students are advised to ascertain, before coming to Boston, the possibility of practice at their intended place of residence and the charges. The Conservatory rates range from \$4 to \$10 per month, depending upon the number of daily hours and the instrument. Organ practice rates are 25, 40 and 50 cents per hour.

EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Instruction in all subjects is available with regular faculty members. Evening students are accorded the privileges of examinations, participation in recitals, and other school activities.

SUMMER INSTRUCTION

Instruction in the various subjects offered at the Conservatory is available throughout the summer. Credit towards the degree, diploma, or certificate requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses. (See Calendar, page two, for special six-weeks Summer Session.)

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

THE SEVCIK SCHOLARSHIP. A fund established for the aid of one or more deserving violin students by the distinguished violin pedagogue, the late Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher of the corporation.

BLANCHE B. PARKER FUND. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

ALBERT ALPHIN SCHOLARSHIP. The income from five thousand dollars providing assistance for one or more students of pianoforte.

DEPARTMENTAL SCHOLARSHIPS. These scholarships are sponsored by faculty members and are available to students of composition, voice, organ, pianoforte and orchestral instruments.

CONSERVATORY SCHOLARSHIPS. Scholarship assistance is available annually from the general Conservatory fund. The amount of such assistance is based on income and operating expenses of the previous school year.

STUDENT EMPLOYMENT

The financial problem is, of course, the most serious one which students of limited means have to solve, but this need not discourage the person of talent and ability who desires a musical career. Any student who contemplates studying in Boston is strongly advised to come with provision for at least one semester's maintenance and tuition. During this time, if one has ability and industry, he should be able to establish connections that will add considerably to his resources and make possible the succeeding years of study.

RECITALS, CONCERTS

RECITAL CLASSES: These classes are held frequently and give the students of the various departments an opportunity, upon recommendation of their teachers, to perform before members of the faculty and other students of the class. (Not open to the public.)

STUDENTS' RECITALS: Throughout the school year recitals are given by advanced students and those performing most commendably in the recital classes. Being open to the public, these recitals give students an opportunity to gain poise and experience so necessary to their development.

FACULTY RECITALS: Each year a series of faculty recitals is given. These are open to the students without charge, and to the public upon invitation.

CONCERTS: A number of concerts by the Conservatory orchestra, chorus, ensembles, and other groups is given during the school year. Members of the faculty, advanced students, and guest artists frequently appear on these programs.

The Boston Conservatory String Quartet gives a series of concerts each season. This quartet is composed of experienced chamber music players drawn from the internationally famous Boston Symphony Orchestra:

*Gaston Elcus, <i>1st violin</i>	*Jean Lefranc, <i>viola</i>
Norbert Lauga, <i>2nd violin</i>	*Jacobus Langendoen, <i>violoncello</i>
*(member of Conservatory faculty)	

RESIDENCE

The Boston Conservatory of Music desires to serve the interest of all its students and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains if notice is sent to the Conservatory of their time of arrival.

The Conservatory maintains residences adjacent to the school building and overlooking beautiful Fenway Park. The rooms are furnished with studio couch beds, chiffoniers or bureaus, writing desks, chairs, lamps and window curtains. Occupants are required to furnish blankets; couch cover and window draperies if desired.

It is expected that the students will conduct themselves properly at all times and adhere to the general house regulations. Freedom, consistent with the best interests of the school and the students themselves, is extended to all, subject to any restrictions parents or guardians may wish to impose in individual cases. The Conservatory does not approve of girls living in unchaperoned apartments.

Room reservation should be made as soon as the student is notified that his application for admission has been accepted. A reservation shall be considered as binding for the entire school year. A student may be released from this agreement only in the event of an emergency which, in the judgment of the Conservatory management, necessitates his withdrawal from the school.

Residence charges are payable by the semester in advance and will be subject to no deductions for vacations or other absences. Rates include room, necessary lights, three meals daily (only breakfast and dinner served on Sundays and holidays), weekly laundry of bed linen and towels. There is an extra charge for radios, excess wattage, etc.

Single room	\$95 and \$114 a semester
Double room (each occupant)	\$75, \$95 and \$114 a semester
Meals	\$171 a semester

N.B.—Resident students carrying a course equivalent to ten or more hours each semester will be given a ten per cent discount on all tuition charges.

Outline of Courses

LEADING TO THE DEGREE BACHELOR OF MUSIC AND TO THE CONSERVATORY DIPLOMA

The Diploma will be awarded upon completion of the third year
of the degree course.

WITH MAJOR IN VOICE

FRESHMAN	Semester hours	SOPHOMORE	Semester hours
Voice	6	Voice	6
Pianoforte	4	Piano	4
Recital Class	1	Recital Class	1
Basic Music I	6	Basic Music II	6
Harmony I	4	Harmony II	4
Dramatic Art	2	English II	6
English I	6	Language	4
Chorus	2	Chorus	2
Physical Education	1		
	32		33
JUNIOR		SENIOR	
Voice	8	Voice	12
Recital Class	1	Recital Class	1
Analysis	4	Opera Class	2
Counterpoint I	4	Composition I	4
History of Music	4	Language	4
Language	4	Fine Arts	4
Psychology	4	Elective	2
Chorus	2	Chorus	1
	31		30

WITH MAJOR IN ORGAN

FRESHMAN	Semester hours	SOPHOMORE	Semester hours
Organ	6	Organ	6
Pianoforte	4	Pianoforte	4
Recital Class	1	Recital Class	1
Basic Music I	6	Basic Music II	6
Harmony I	4	Harmony II	4
Dramatic Art	2	English II	6
English I	6	Language	4
Chorus or Orchestra	2	Chorus or Orchestra	2
Physical Education	1		
	32		33
JUNIOR		SENIOR	
Organ	8	Organ	12
Pianoforte	4	Recital Class	1
Recital Class	1	Counterpoint II	4
Analysis	4	Composition I	4
Counterpoint I	4	Instrumentation I	2
History of Music	4	Conducting I	2
Psychology	4	Fine Arts	4
Chorus or Orchestra	2	Chorus or Orchestra	2
	31		31

WITH MAJOR IN PIANOFORTE

	Semester hours		Semester hours
FRESHMAN		SOPHOMORE	
Pianoforte	10	Pianoforte	10
Recital Class	1	Recital Class	1
Basic Music I	6	Basic Music II	6
Harmony I	4	Harmony II	4
Dramatic Art	2	English II	6
English I	6	Language	4
Physical Education	1	Chorus or Orchestra	2
Chorus or Orchestra	2		
	<hr/>		<hr/>
	32		33
JUNIOR		SENIOR	
Pianoforte	12	Pianoforte	12
Recital Class	1	Recital Class	1
Accompanying	2	Composition I	4
Analysis	4	Instrumentation I	2
Counterpoint I	4	Conducting I	2
History of Music	4	Ensemble	2
Psychology	4	Fine Arts	4
Chorus or Orchestra	2	Academic Elective	4
	<hr/>	Chorus or Orchestra	2
	33		<hr/>
			33

WITH MAJOR IN AN ORCHESTRAL INSTRUMENT

	Semester hours		Semester hours
FRESHMAN		SOPHOMORE	
Major Instrument	6	Major Instrument	8
Pianoforte	4	Pianoforte	4
Recital Class	1	Recital Class	1
Basic Music I	6	Basic Music II	4
Harmony I	4	Harmony II	4
Dramatic Art	2	English II	6
English I	6	Language	4
Orchestra	2	Orchestra	2
Physical Education	1		
	<hr/>		<hr/>
	32		33
JUNIOR		SENIOR	
Major Instrument	12	Major Instrument	12
Recital Class	1	Recital Class	1
Analysis	4	Composition I	4
Counterpoint I	4	Instrumentation I	2
History of Music	4	Conducting I	2
Psychology	4	Fine Arts	4
Orchestra	2	Academic Elective	4
	<hr/>	Orchestra, Ensemble	2
	31		<hr/>
			31

WITH MAJOR IN COMPOSITION (Degree Course Only)

	Semester hours		Semester hours
FRESHMAN		SOPHOMORE	
Pianoforte	4	Pianoforte	4
String Instrument	4	Woodwind Instrument	4
Basic Music I	6	Basic Music II	6
Harmony I	4	Harmony II	4
English I	6	Counterpoint I	4
Language	4	English II	6
Chorus or Orchestra	2	Chorus or Orchestra	2
Physical Education	1		
	<hr/>		<hr/>
	31		30
JUNIOR		SENIOR	
Pianoforte or Organ	4	Composition II	12
Brass Instrument	4	Instrumentation II	6
Analysis	4	Conducting I	4
Counterpoint II	4	Fine Arts	4
Composition I	4	Elective	4
Instrumentation I	2	Chorus or Orchestra	2
History of Music	4		
Psychology	4		
Chorus or Orchestra	2		
	<hr/>		<hr/>
	32		32

WITH MAJOR IN PUBLIC SCHOOL MUSIC

(Degree Course Only)

GENERAL SUPERVISOR'S COURSE

FRESHMAN	Semester hours	SOPHOMORE	Semester hours
*Applied Music	8	*Applied Music	8
Basic Music I	6	Recital Class	1
Harmony I	4	Basic Music II	6
Dramatic Art	2	Harmony II	4
English I	6	School Music I	4
Language	4	English II	6
Chorus, Orchestra	1	Psychology	4
Physical Education	1	Chorus, Orchestra	1
	<hr/> 32		<hr/> 34
JUNIOR		SENIOR	
*Applied Music	6	*Applied Music	6
Recital Class	1	Recital Class	1
Analysis	4	School Music III	4
Counterpoint I	4	Practice Teaching II	4
School Music II	4	Music Appreciation Methods	2
Practice Teaching I	2	Instrumentation I	2
Instrumental Class Methods	2	Conducting I	2
History of Music	4	Fine Arts	4
History of Education	4	Academic Elective	4
Chorus, Orchestra	1	Chorus, Orchestra	1
	<hr/> 32		<hr/> 30

*Candidates for the degree with School Music as a major are required to pursue subjects in applied music in such a way that at the end of the course they will be able to (1) pass a comprehensive pianoforte examination including sight playing of accompaniments equivalent in difficulty to that of standard school music material; (2) pass a voice examination demonstrating a thorough knowledge of the fundamentals of voice production, and the ability to sing with a pleasing voice in accurate intonation; (3) pass an examination in the playing of an orchestral instrument (minimum of four semester hours credit required).

CERTIFICATE COURSES

WITH MAJOR IN VOICE, ORGAN OR AN ORCHESTRAL
INSTRUMENT

FIRST YEAR	Semester hours	SECOND YEAR	Semester hours
Major (Voice or Instrument)	6	Major (Voice or Instrument)	8
Piano	4	Piano	4
Recital Class	1	Recital Class	1
Basic Music I	6	Basic Music II	6
Harmony I	4	Harmony II	4
Dramatic Art	2	History of Music	4
†Italian I	4	†French Diction	2
Chorus or Orchestra	2	†German Diction	2
Physical Education	1	Chorus or Orchestra	2
	<hr/> 30		<hr/> 33

†Required only of Voice students.

WITH MAJOR IN PIANOFORTE

FIRST YEAR	Semester hours	SECOND YEAR	Semester hours
Pianoforte	12	Pianoforte	12
Recital Class	1	Recital Class	1
Basic Music I	6	Basic Music II	6
Harmony I	4	Harmony II	4
Dramatic Art	2	History of Music	4
Chorus or Orchestra	2	Chorus or Orchestra	2
Physical Education	1		
	<hr/> 28		<hr/> 29

Description of Subjects

BASIC MUSIC (Solfeggio)

BASIC MUSIC I: Elementary Theory: notes, rests, clefs, time-signatures, scales, chords, intervals, modulation, transposition by means of clef. Sight-reading: the use of six clef positions (G, F, and C clefs) in single melodic line and in parts. Memorizing. Ear training: elementary dictation in single melodic line; modulation; various time-signatures and rhythmic patterns; canon; simple chord progressions including inversions. **Holl:** Music Reading. **Dannhauser:** Books II and III.

Four hours weekly; credit, three hours each semester.

BASIC MUSIC II: Advanced Theory: ornamentation, modes, score reading from the standpoint of the use of clefs, general principles of musical interpretation based on understanding and perception of music. Sight-singing: advanced reading with seven clef positions; 2, 3, 4-part singing. Transposition. Memorizing. Ear training: dictation in single melodic line with difficult rhythms; and in 2, 3, and 4 parts; canon; chord progressions with modulations to closely related and remote keys; sonata themes, cadences and modulation.

Four hours weekly; credit, three hours each semester.

NORMAL COURSE (Elective)

(Open only to students who have had Basic Music I and II, or who have been given special permission by the instructor)

Student teachers are required to teach classes of children once a week under supervision of the instructor, while members of the class observe and report upon them. There will be a weekly conference period for discussion of problems of class instruction, objectives, methods, discipline, subject matter, et cetera. **Risk:** Principles of Practice Teaching.

Credit, two hours each semester.

HARMONY

HARMONY I: Preliminary definitions. Scales: major, minor, chromatic. Intervals and their inversions. Triads of the major and minor keys and their connection. Inversions of triads. The dominant seventh chord and its inversions. Simple modulation. Keyboard harmony.

Two hours weekly; credit, two hours each semester.

HARMONY: The seventh chord on the leading-tone and the diminished seventh chord. Secondary seventh chords; ninth chords. Chromatically altered chords. Suspension and other non-harmonic tones. Modulation. Exercises in vocal and instrumental styles. Keyboard harmony.

Two hours weekly; credit, two hours each semester.

ANALYSIS

HARMONIC: Analysis of progressions involving the various chords and non-harmonic tones. Representative works from various historic periods analyzed for their harmonic content.

FORMAL: Phrasing: figure, motive, phrase, period. Liedforms, including prelude and etude; dance forms and the suite; marches. Variation forms. The extended forms; the rondo, sonata, overture, symphony, concerto, symphonic poem. Contrapuntal forms.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT

COUNTERPOINT I: Two, three, and four-part counterpoint in all species. Imitation. The choral prelude and invention.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT II: Double counterpoint. Canons in two parts with and without free moving parts. Fugues in two, three and four parts.

Two hours weekly; credit, two hours each semester.

COMPOSITION

COMPOSITION I: Composition in the smaller forms for voice, pianoforte, and other instruments, supplemented by an analysis of representative works in these forms.

Two hours weekly; credit, two hours each semester.

COMPOSITION II (private instruction only): Intensive study in the larger forms: Concerto, sonata, symphony.

Credit in advanced composition is established in accordance with the amount of work taken.

To graduate in the Composition Course a student must have completed:

- (1) an orchestral work of not less than fifteen minutes in duration;
- (2) an example of sonata-form for pianoforte or for an ensemble combination;
- (3) a motet or large anthem for chorus with or without solos;
- (4) not less than five works in smaller forms—piano pieces, songs or solos for orchestral instruments.

INSTRUMENTATION

INSTRUMENTATION I: A study of the nature of the various orchestral instruments singly and in combination. Practice in making simple orchestral and band arrangements.

One hour weekly; credit, one hour each semester.

INSTRUMENTATION II (private instruction only): Scoring for orchestras, bands, and various combinations of instruments.

Credit in advanced orchestration is established in accordance with the amount of work taken.

CONDUCTING

CONDUCTING I: Baton technic; practice in score reading from the string trio and string quartet to the more difficult scores for full orchestra. Organization of the orchestra and band. The organization of choirs; classification and care of voices; problems in choral music. Study and interpretation of choral literature.

One hour weekly; credit, one hour each semester.

CONDUCTING II: The reading and analysis of more involved scores; complicated baton technic problems. Practical experience in conducting the Conservatory Orchestra and Chorus under supervision.

One hour weekly; credit, one hour each semester.

ENSEMBLE

The study and performance of classical and modern literature including sonatas, trios, quartets, quintets, and larger ensembles.

Two hours weekly; credit, one hour each semester.

ORCHESTRA

All students of the Conservatory who are sufficiently advanced in their instruments are required to attend the rehearsals and public performance of the orchestra. During the season a wide variety of the standard orchestral works are rehearsed and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

Two hours weekly; credit, one hour each semester.

CHORAL TRAINING

This class studies a wide variety of choral works, both sacred and secular. All Conservatory students possessing good voices are eligible for membership.

Two hours weekly; credit, one hour each semester.

OPERA CLASS

This class is open only to advanced students of voice as its purpose is to give professional training in the dramatic presentation of opera. This training is of inestimable value to the concert artist as well as to the opera singer.

One hour weekly; credit, one hour each semester.

ACCOMPANYING

Presenting the important elements in artistic accompaniment with demonstration and supervised practice. Provides opportunity for class members to accompany Conservatory students. Open to students who demonstrate adequate facility at the pianoforte.

One hour weekly; credit, one hour each semester.

HISTORY OF MUSIC

A general study of the history of music from its beginning to the present time. Characteristic works of the composers of the various periods and schools are discussed and illustrated by recordings, considerable attention being given to contemporary movements. The aim of the course is to enable students to appreciate the achievements of the past and to know the place of music in world history. The lectures are supplemented by outside reading and reports from the histories of Dickinson, Pratt, Ferguson, and other works.

Two hours weekly; credit, two hours each semester.

TERMINOLOGY AND MUSICOGRAPHY (Elective)

The vocabulary studied in Terminology is comprised of a selected list of approximately 1,000 of the more commonly used musical terms. Correct pronunciation, spelling, and usage of these terms is especially stressed. The work in Musicography is designed to give training in accurate manuscript writing with correct usage of all musical symbols and abbreviations.

One hour weekly; credit, one hour each semester.

SCHOOL MUSIC

SCHOOL MUSIC I: The study of methods of presenting music in the elementary grades; materials used; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing. The training of children's voices; principles of correct tone production; treatment of monotones and conserving of the child's voice. Classroom management.

Two hours weekly; credit, two hours each semester.

SCHOOL MUSIC II: The further study of this subject as applied to junior and senior high schools; materials used; methods of teaching harmony in the high school. Public school administration as applied to the teaching of music; class organization; seating plans; discipline; methods of conducting teachers' meetings.

Two hours weekly; credit, two hours each semester.

SCHOOL MUSIC III: Chorus, Orchestra, Band. The organization of school choruses and glee clubs; methods of voice classification; instruction in the correct use of the voice for group singing; seating plans; discipline; study of suitable repertoire.

The organization of school orchestras and bands; seating arrangement; methods of conducting rehearsals; discipline; orchestra and band repertoire. The presentation of school concerts, operettas, etc. Students of this course must attend rehearsals of the Conservatory chorus and orchestra, and, when sufficiently advanced in the technic of conducting, will be required to conduct both groups.

Two hours weekly; credit, two hours each semester.

PRACTICE TEACHING I: Teaching under the direction of the supervisor in the Conservatory Classroom; observation of music teaching in the public schools of Boston and vicinity; comparison and discussion of the methods used by different teachers. During the second semester students must plan to have at least one morning weekly free for visiting schools.

Credit, two hours each semester.

PRACTICE TEACHING II: A continuation of the work outlined in Practice Teaching I; actual teaching in public schools under supervision. Students must reserve two days weekly for observation and teaching; and one hour weekly for reports and discussion at the Conservatory classroom.

Credit, two hours each semester.

MUSIC APPRECIATION METHODS: Detailed lesson plans for the presentation and teaching of music appreciation in the elementary, junior, and senior high school grades.

One hour weekly; credit, one hour each semester.

INSTRUMENTAL CLASS METHODS: Instrumental class teaching; methods and materials used; technical problems involved in playing the various instruments; organization of the school classes; observation of instrumental class teaching in the schools of Boston and vicinity.

One hour weekly; credit, one hour each semester.

DRAMATIC ART

A special course planned to supplement the training of regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage. The course includes practical training in acting, and general stage craft. Plans for directing plays, concerts and other entertainments are discussed.

One hour weekly; credit, one hour each semester.

THEATRE ARTS

An intensive course designed to give students a thorough professional training in the entire work of the theatre—acting, production, scenic design and painting, costume and stage craft. The courses of study seek always to combine the practical with the academic, and to make the instruction a living, interesting experience, rather than a stilted textbook curriculum. In pursuance of this policy the department employs the laboratory-workshop method of instruction where actual problems are worked out by the students in informal session.

Five hours weekly, not including rehearsals.

A Certificate will be awarded upon completion of two years' work.

PHYSICAL EDUCATION

This course, correlated with the rhythm and dynamics of music, is especially planned for the Conservatory student to develop poise and coordination through the extremes of relaxation and tension. The approach is based upon the modern principle of free movement as opposed to the rigid rules of calisthenics.

One hour weekly; credit, one-half hour each semester.

ACADEMIC SUBJECTS

ENGLISH

ENGLISH I (Composition)

Review of grammatical principles; composition—written and oral; collateral reading.

Three hours weekly; credit, three hours each semester.

ENGLISH II (Literature)

A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading.

Three hours weekly; credit, three hours each semester.

MODERN LANGUAGES

ITALIAN, FRENCH or GERMAN I

Grammar, diction, oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Two hours weekly; credit, two hours each semester.

ITALIAN, FRENCH or GERMAN II

Grammar, composition and diction continued; reading of more difficult text; free composition and practice in conversation.

Two hours weekly; credit, two hours each semester.

ADVANCED COURSES in English or in Modern Languages may be elected by students who have completed Grades I and II or their equivalent. Credit is granted in accordance with the amount of work taken.

PSYCHOLOGY

The course deals primarily with the more modern developments in psychology. The theories of Freud, Adler, and Jung in regard to the development of the emotional life are discussed. The theory of intelligence tests beginning with the work of Binet, and with some reference to the practical significance of such tests from the teacher's standpoint, is discussed. While the course is particularly designed for those students who intend to teach later, emphasis is also given to those aspects of modern psychology which are of use to the community as a whole, so that it is of interest and value to the general student.

Two hours weekly; credit, two hours each semester.

HISTORY AND PRINCIPLES OF EDUCATION

This course traces the developments in educational theory and practice through the years, and acquaints the students with the underlying principles, nature, and objectives of education. Special emphasis is given to present day issues and trends in this field. Lectures, discussions, and assigned readings.

Two hours weekly; credit, two hours each semester.

FINE ARTS

A general and comparative survey of the beginning and development of the art impulse in all of its various expressions and forms; painting, sculpture, architecture, and the minor arts. This course includes collateral reading and written assignments.

Two hours weekly; credit, two hours each semester.

Applied Music Courses

Leading to the Degree, Diploma, and Certificate

The outlines here set forth are flexible and subject to adjustment according to the needs and advancement of the individual student.

VOICE

FRESHMAN—Fundamentals of tone production: breathing; study of the resonance cavities as applied to the amplification of the initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marz0, etc. Easy songs.

SOPHOMORE—Vocalises continued: technical development; roulades; runs and trills. The simpler arias and songs from the Italian, French and German schools.

JUNIOR—Advanced vocalises. Study of the oratorio-recitative and aria: Handel, Haydn, Mendelssohn, Franck, Lieder; Schubert, Schumann, Brahms, Strauss, Wolf; Debussy, Faure, Ravel; Tchaikowsky, Rachmaninoff, Rimsky-Korsakow and others. Opera: Verdi, Rossini, Donizetti, Puccini, Mozart, Weber, Wagner and others.

SENIOR—The completion of a comprehensive repertoire of old and modern songs, lieder, oratorio, opera; preparation for the senior recital.

ORGAN

This course is open to students who have completed Part II of the preparatory course in pianoforte or equivalent.

FRESHMAN—The elements of registration. Organ touch, manual and pedal. Barnes: Organ School. First part of Nilson: Pedal Studies. Carl: Masterstudies for Organ. Faulkes: Idylle in D flat and other small pieces. Bach: Eight Little Preludes and Fugues (Nos. 1, 2, 3, 4).

SOPHOMORE—Nilson: Pedal Studies. Carl: Masterstudies completed. Bach: Eight Little Preludes and Fugues (Nos. 5, 6, 7, 8); Little Fugue in G minor; Prelude and Fugue in C major. Mendelssohn: Sonatas Nos. 2 and 6. Rheinberger: Sonata No. 4. Franck: Andantino in G minor; Cantabile. Similar pieces.

JUNIOR—Bach: Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor. Boellman: Suite Gothique. Borowsky: Sonata No. 1. Sonatas by Guilmant, Mendelssohn, Rheinberger.

SENIOR—Bach: Prelude and Fugue in G minor; Passacaglia and Fugue in C minor. Sonatas and Symphonies by Widor, Vierne, Maquaire, Barnes.

PIANOFORTE

FRESHMAN—Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers. Scales and arpeggios.

SOPHOMORE—Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasia, or Italian Concerto. One of the last five sonatas by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert. Major and minor scales in double thirds, double sixths, and double octaves.

JUNIOR—An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto. Scales and arpeggios in all forms for purpose of virtuosity.

SENIOR—One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examination.

VIOLIN

FRESHMAN—Sevcik, Op. 8 (Preparatory to shifting) and Op. 9 (Preparatory to double stops). Sevcik, Op. 2. Bowing exercises (selected). Nadaud; Practical Scales (Continued). Mazas, Etudes, Book I. Selected Solos. Concertos: Viotti No. 23; Mozart, G major.

SOPHOMORE—Sevcik, Op. 8 and Op. 9 (Continued). Sevcik, Op. 2 (Continued). Nadaud; Practical Scales (Continued). Selected Solos. Concertos: Bach, A minor; Mozart, E flat major. Classical Sonatas.

JUNIOR—Sevcik, Op. 1, Books III and IV. Etudes: Fiorillo, Rode and Rovelli. Selected Solos. Concertos: Wieniawski, D minor; Spohr, No. 8; Beethoven, Classical Sonatas.

SENIOR—Etudes: Dont, Op. 35; Wieniawski, "L'Ecole Moderne," and Paganini. Selected Solos, Concertos such as: Bach, Mendelssohn, Saint-Saens, Paganini, Ernst, Brahms, Tchaikowsky. Bach: Sonatas for Violin alone.

VIOLA

FRESHMAN—All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE—Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR—Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR—Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

VIOLONCELLO

- FRESHMAN**—Studies by Dotzauer and Grutzmacher. Sonata by Boccherini. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.
- SOPHOMORE**—Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Goltermann: Third and Fourth Concertos.
- JUNIOR**—Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultz: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.
- SENIOR**—Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Coreli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

- FRESHMAN**—Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.
- SOPHOMORE**—Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn; Buschmann.
- JUNIOR**—Scales and broken triads in all positions. Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.
- SENIOR**—Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

- FRESHMAN**—Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasia. Oberthur: Serenade. Hasselmans: Berceuse.
- SOPHOMORE**—Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.
- JUNIOR**—Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.
- SENIOR**—Studies by Bovio; Labarre; Dizi. Orchestral works, solos, concertos with orchestra.

FLUTE

- FRESHMAN**—Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.
- SOPHOMORE**—Altes: Method (Part III). Triple tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.
- JUNIOR**—Virtuosity exercises by Anderson; Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concertos by Mozart.
- SENIOR**—Sonatas; suites; concertos; modern compositions. Studies of orchestral works.

OBOE

- FRESHMAN—Barrett, Method Part II. Sellner, Method Part I. Exercises and scales. Reed making. Easy solos.
- SOPHOMORE—Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.
- JUNIOR—Explanation and study of the English Horn. Methods for Oboe by Hugo and Ferling.
- SENIOR—Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

CLARINET

- FRESHMAN—Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsch, Vol. I and II. Solos by Edward German.
- SOPHOMORE—Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.
- JUNIOR—Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.
- SENIOR—Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

- FRESHMAN—Bourdeau, Method Part I. All scales and arpeggios. Exercises. Reed making. Selected solos.
- SOPHOMORE—Bourdeau, Scales and Arpeggios Part I. Milde, Twenty-five Studies Book I. Bourdeau, Method for Bassoon Part II. Solos by Verroust, Beer, Klose.
- JUNIOR—Bourdeau, Scales and Arpeggios Part II. Milde, Twenty-five Studies Part II. Gambaro, Eighteen Studies. Bourdeau, First Solo. Mozart, Larghetto. Busser, Cantilena. Weber, Concertino and Hungarian Concertino.
- SENIOR—Studies by Espaignet, Gavinies, Nazarino, Gatti. Milde, Method Part III. Bourdeau, Second Solo. Busser, Concerto. Pierne, Solo de Concert. Bourgault-Ducoudray, Solo. Concertos by Mozart; Hassler; Cols; Concertstuck.

HORN

- FRESHMAN—Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.
- SOPHOMORE—Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces of Interpretation. Transposition.
- JUNIOR—Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.
- SENIOR—Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.



RECEPTION
HALL

WOMEN'S
RESIDENCE

DOUBLE
ROOM

WOMEN'S
RESIDENCE





WORKSHOP
PRODUCTION

DANCE
DEPARTMENT

PERCUSSION
STUDY

DANCE
DEPARTMENT



TRUMPET

FRESHMAN—Petit, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE—Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR—Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR—Studies for the development of style and phrasing. Arban, Method. Balay, Artistic Studies. Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE AND TUBA

FRESHMAN—Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE—Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR—Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilman, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR—Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria. Symphonique.

PERCUSSION

FRESHMAN—Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

SOPHOMORE—The Tympani: tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone: holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

JUNIOR—More advanced exercises for Tympany, Bells, and Xylophone. Excerpts from standard orchestral compositions.

SENIOR—Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

Preparatory Department

The Preparatory Department of the Boston Conservatory of Music is open to both children and adults who are desirous of obtaining thorough musical training in the elementary grades. All instruction is given by regular members of the faculty and their assistants. The courses are specially designed to prepare students who are desirous of qualifying for admission to the degree, diploma, or certificate courses, and to provide instruction for others who may have only an avocational interest in music and wish to participate in this form of art expression.

Instruction is offered in voice, pianoforte, and all orchestral instruments. Courses in elementary theory, harmony, sight-singing, and ear-training are also given, and must be taken by those students who are preparing for admission to the courses leading to graduation. Students, interested in drama and the dance, may refer to the respective departments elsewhere in the catalog for a description of the work offered.

The length of time required for completion of the work prescribed in the different preparatory subjects cannot accurately be estimated, as much depends upon the age, ability, and interest of the individual student, as well as the subject and number of lessons taken weekly.

For the purposes of classification and examinations, the course material used in the instrumental subjects is outlined in two parts; that of voice, one part. Instructors may, at their discretion, substitute other material equivalent to that outlined, according to the needs of the individual student.

JUNIOR CLASSES — BASIC MUSIC (Solfeggio)

These classes for children include ear-training, sight-reading, singing and theory, and follow the same outline as Basic Music Courses I and II (page 19), but the work is adapted to the abilities and interests of the children and extends the time to six years to complete the course. A year of basic music should be acquired before taking up the study of an instrument if the child has had no previous training. It simplifies as well as enriches a child's musical knowledge to begin to listen to music with definite understanding before learning to play an instrument.

One hour class instruction weekly.

VOICE

Students, under sixteen years of age, must have an audition and conference with a member of the vocal staff before being accepted for voice study.

PART I—Fundamentals of tone production; principles of breathing and attack of tone; vocalization on the various vowels. Boston Conservatory of Music, Thirty-six Vocalises. Easy songs.

Thirty

PIANOFORTE

PART I—Diller-Quaile Books; Concord Series of Pianoforte Books; Master Series for the Young, edited by Hughes; Foote, First Year Bach; Rebikov, Silhouettes. Studies by Czerny, Heller, Hanon, and others. Easy compositions by Bach, Handel, Mozart, Haydn, Schumann. Compositions by MacDowell, Grieg, Schuett, Gretchaninoff, and Godovsky, Miniatures. Major and minor scales and arpeggios of the tonic triads to be played, parallel and contrary motion, in quarter notes (M.M. quarter note 144).

PART II—Studies by Loeschorn, Heller, Czerny. Bach, Two-part Inventions. Standard compositions of moderate difficulty by composers mentioned in Part I and by Schubert, Mendelssohn, Beethoven, Weber, Brahms, Chopin, Liszt, and Tschaikowsky. Major and minor scales in thirds, tenths, and sixths, to be played in sixteenth notes (M.M. quarter note 108). Chromatic and whole-tone scales. Arpeggios of tonic seventh, dominant seventh, and diminished seventh chords, to be played in all positions in sixteenth notes (M.M. quarter note 76).

VIOLIN

PART I—Sevcik, Op. 6 Method Books I and II; Nadaud, Practical Scales; Ruth Lighton, Tunes and Technique Book I. Sevcik, Op. 6 Method Books III and IV; Sevcik, Op. 7 Preparatory Trill Exercises Book I. Selected solos.

PART II—Sevcik, Op. 6 Method Book VI; Sevcik, Op. 7 Book I continued; Sevcik, Op. 6 Method Book VII; Nadaud, Practical Scales continued. Sevcik, Preparatory Trill Exercises Book II; Dont, Op. 37 Etudes. Selected solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc.

VIOLA

PART I—Bruni, Method for Viola; Tone production. Major and minor scales and arpeggios in two octaves. Easy solos.

PART II—Major and minor scales and arpeggios in three octaves. Studies by Corelli, Kreutzer, and Mazas. Easy solos.

VIOLONCELLO

PART I—Lee, Studies for Beginners Book I; Werner, Violoncello School Op. 43; Scales through two octaves. Easy pieces.

PART II—Lee, Studies Part II and III; Studies by Dotzauer, Klengal, and others. Scales through three octaves. Concertinas by Romberg and Golttermann. Selected solos.

CONTRABASS

PART I—Tone production; bowing on open strings. Progressive Studies. Diatonic and chromatic scales and broken triads in first position. Simandl, Doublebass Method.

PART II—Simandl, Exercises with different bowings. Diatonic and chromatic scales in second and third positions.

HARP

PART I—Snoer, Method Part I. Scales. Hasselmans, Three Little Solos.

PART II—Boscha, Exercises and Studies. Pedal studies. Scales and arpeggios. Easy solos.

FLUTE

PART I—Tone production; sustained tones; single tonguing Scales. Altes, Method Part I.

PART II—All major and minor scales. Exercises for development of tone. Double tonguing. Altes, Method continued. Easy solos.

OBOE

PART I—Tone production; sustained tones. Major and minor scales in slow tempo. Barrett, Method Part I.

PART II—Exercises for tone development. Barrett, Progressive Studies. All major and minor scales.

CLARINET

PART I—Sustained tones; breath control; articulation; fingering. Scales and arpeggios. Klose, Method Vol. I.

PART II—Klose, Method Vol. I continued. Scales and arpeggios. Studies in articulation. Selected solos.

BASSOON

PART I—Tone production; breathing; sustained tones. Jancourt, Method for Beginners Part I. Major and minor scales slowly.

PART II—Jancourt, Method for Bassoon continued. Bourdeau, Method Book I. Scales and arpeggios. Easy solos.

SAXOPHONE

PART I—Tone production; fingering. Iasilli, Major and minor scales. Mayeur, Method. Easy solos.

PART II—Segouin, Studies. Mayeur, Scales and arpeggios. Klose, Exercises. Compositions by Mozart, Schubert, Mayeur, and others.

HORN

PART I—Tone production; breathing; fingering. Hoffman, Method for Horn. Scales and intervals slowly.

PART II—Major, minor, and chromatic scales and arpeggios. Double tonguing. Introduction of clefs used in transposition.

TRUMPET

PART I—Breathing; attack; sustained tones; open tones; fingering. Scales and intervals slowly. Petit, Method.

PART II—Petit, Method for Trumpet continued. Scales and broken chords. Selected solos. Transposition.

TROMBONE AND TUBA

PART I—Holding of instrument; breathing; sustained tones. Scales slowly. Dieppo, Method.

PART II—Exercises in staccato, legato, and slurred playing. Scales and chords. Studies by Dieppo.

PERCUSSION

PART I—Snare Drum; practical rudiments; holding of sticks; practice of roll. Clark, Drum Method.

PART II—Snare Drum continued. Exercises in various rhythms. Bass Drum; Orchestra Bells. Sternberg, Practical Studies.

Dance Department

JAN VEEN, *Director*

Realizing the importance of dance in its curriculum the Boston Conservatory of Music invited JAN VEEN, artist, educator, choreographer, to create a dance department with a dance major of collegiate grade where dance will have the proper relation to music and be correlated with the necessary academic courses. The professional course is designed to train students to take their place as highly skilled dancers, and to develop efficient and trustworthy teachers of dance and physical education. The dance major is comprised of subjects which run through the entire period of training and the material becomes progressively far-reaching as the faculties of the student expand.

OUTLINE OF DIPLOMA COURSE WITH MAJOR IN DANCE

FRESHMAN	Hours Semester	
	Weekly	Hours
Dance Technique	3	4
Ballet	1	1
Dance Form	1	1
Improvisation	1	2
Dance Style	1	1
Percussion	1	2
Pedagogy	1	2
Workshop	3	3
Piano	1	4
Solfeggio	4	6
English I	3	6
		<hr/>
		32

SOPHOMORE	Hours Semester	
	Weekly	Hours
Dance Technique	2	3
Ballet	2	2
Dance Form	1	1
Improvisation	1	2
Dance Style	1	1
Percussion	1	2
Pedagogy	1	2
Workshop	3	3
Piano	1	4
Anatomy	2	4
English II	3	6
Dance Performance	—	1
		<hr/>
		31

JUNIOR		
Dance Technique	2	4
Ballet	4	4
Dance Form	2	2
Improvisation	1	2
Dance Style	1	1
Percussion	1	2
Pedagogy	1	2
Workshop	3	3
History of Music	2	4
Academic elective	2	4
Dance Performance	—	2
		<hr/>
		30

SENIOR		
Dance Technique	2	4
Ballet	2	4
Dance Form	1	1
Improvisation	1	2
Dance Style	2	2
Percussion	1	2
Pedagogy	1	2
Workshop	3	3
Fine Arts	2	4
Academic elective	2	4
Dance Performance	—	2
		<hr/>
		30

CERTIFICATE COURSE

The Certificate is awarded to students who have completed the first three years of the work as outlined in the diploma course minus the study of piano, English I and II, history of music, and the academic elective.

DESCRIPTION OF COURSES

TECHNIQUE—Foundation technique; study of relaxation and tension; analysis of body function; limbering, stretching, coordination; body correctives. Dance technique; fundamentals of space and dynamics; dance steps and rhythmic variations introduced in accordance with advancement of student.

BALLET—Bar work and the five positions; basic steps, individually and in combination; classic forms to develop style; advanced bar work and difficult combinations leading to virtuosity.

DANCE FORM—Movements combined into phrases in definite choreographic pattern to promote increasingly rapid visual and muscular memory by the student.

IMPROVISATION—The spontaneous reaction to given tasks in personal approach to movement; the development of individual style by correlating acquired knowledge, technique and personal experience; creative choreography.

DANCE STYLE—Theory and practice of pre-classic, primitive, and folk dance. The subject forms a course of dance history showing development of dances of different countries.

PERCUSSION—Simple rhythms and dynamics becoming more intricate as the course progresses; free use of improvisation; scoring for percussion instruments.

PEDAGOGY—A practical analysis of movement and methods of teaching body correctives and dance; practical teaching experience in the studio and in settlement houses.

WORKSHOP—A major activity of the studio and the proving ground of the student's ability in group composition. The group meets under leaders designated by Jan Veen and, in consultation with him, plan their choreography to music or percussion of their choice.

ANATOMY—This course is required to give the student a theoretical knowledge of the human body which is indispensable to dancers and teachers.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, Dance Technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

TUITION

	Semester
DIPLOMA COURSE including all subjects as outlined	\$200
CERTIFICATE COURSE including all subjects as outlined	150

Thirty-five

Calendar of Events 1943-1944

1943

OCTOBER

7—Faculty-Student Reception.

7—Class Demonstration, Dance Department, Jan Veen, director.

NOVEMBER

14—Concert, Boston Conservatory String Quartet.

DECEMBER

5—Students' Recital (Intermediate and Advanced).

12—Faculty Recital, Harold Rubens, pianist.

21—Christmas Program and Dance.

1944

JANUARY

16—Concert, Boston Conservatory String Quartet.

Assisting artists: Margaret Holden, pianist;
Robert Hall Collins, baritone.

FEBRUARY

6—Children's Recital.

11—Recital, Intermediate and Advanced students.

27—Vocal Recital, pupils of Iríde Pilla.

MARCH

1-2—Dance Program with Boston Civic Symphony Orchestra.

"Jan Veen and Dance Group."

5—Piano Recital, pupils of Katherine Shepherd.

12—Faculty Recital, Georg Fior, pianist.

19—Orchestral and Choral Program, Albert Alphin, conductor.

26—Concert, Boston Conservatory String Quartet,

Harold Rubens, assisting artist.

APRIL

14—Recital, Intermediate and Advanced students.

28—Junior Recital, Evelyn Thompson, pianist.

30—Recital, Marian McCree, Soprano (Jordan Hall).

MAY

5—Senior Recital, Ruth Lockwood, Contralto.

7—Faculty Recital, Iríde Pilla, Soprano.

12—Workshop Recital, Dance Department, Jan Veen, director

(Elizabeth Peabody Playhouse).

19—Senior Recital, Helena Gould, pianist.

21—Vocal Recital, pupils of Caroline Hudson Alexander.

28—Presentation by Dramatic Art Class.

JUNE

2—Vocal Recital, Advanced pupils of Iríde Pilla.

4—Commencement Program, Orchestra and Chorus,

Albert Alphin, conductor.

8—Recital, Advanced students.

16—Vocal Recital, Preparatory pupils of Iríde Pilla.

17—Children's Recital.

18—Pianoforte Recital, pupils of Katherine Shepherd.

Regulations

All students are required to observe the regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee.

Students will not be accepted for fewer than ten lessons in private instruction or a minimum of one semester in class instruction.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. Private lessons falling on holidays will be made up. All lessons that are to be made up must be taken during the current school year.

A student who is absent more than one-ninth the number of class lessons per semester in a course will be required to make up the work by private lesson appointments for which an additional fee will be charged. If the absences are authorized by the office and the instructor, the work will be made up without charge. All unauthorized absences are recorded against the student's record and will affect his rating.

Regular course students are required to attend a designated number of public recitals and concerts given by the students and faculty during the school season.

Students with a major in applied music are required to do a minimum of three hours daily practice. Students reserving practice accommodations in the Conservatory must adhere to scheduled practice hours, which are subject to change only at the discretion of the office.

All lessons must be taken in the Conservatory studios and classrooms. Students are not allowed to make appointments with instructors for lessons elsewhere.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, no money can be refunded.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition

When schedules and accommodations permit, each student may be given the privilege of choosing his instructor in the major subject (voice or instrument). As the rates vary with the different instructors, so the tuition charges for the semester must necessarily vary according to the instructor elected for the major subject.

The tuition charges for a semester of nineteen weeks, including all necessary private and class instruction as outlined in the respective courses, may be estimated to come within the following range:

The degree or diploma course \$200 to \$300

The certificate course 200 to 250

Resident students carrying a course equivalent to ten hours or more each semester will be given a 10 per cent discount from listed tuition fees.

Students enrolled in the degree, diploma or certificates course are required to take two private lessons weekly in the major subject.

CLASS INSTRUCTION	Semester	Hours weekly
Basic Music (Solfeggio), I.....	\$40	4
Basic Music II.....	40	3
*Basic Music—Junior Classes.....	15	1
Normal Course—Basic Music.....	25	2
Harmony, I or II.....	36	2
Analysis.....	36	2
Counterpoint, I or II.....	40	2
Composition I.....	40	2
Instrumentation I.....	20	1
Conducting I.....	25	1
Accompanying.....	18	1
*Orchestra, Ensemble.....	15	2
*Opera Class.....	18	1
*History of Music.....	25	2
School Music Methods I, II or III.....	36	2
Practice Teaching I or II.....	36	..
Instrumental Class Methods.....	18	1
*Dramatic Art.....	15	1
*Theatre Arts.....	125	6
*Dance (see Dance Department)		
*English I or II.....	25	3
*French, German, Italian, each.....	25	2
*Fine Arts.....	25	2
*Psychology.....	25	2
*History of Education.....	25	2
*Fifteen weeks per semester		
PRIVATE LESSONS (one-half hour minimum duration)		
Voice.....	\$2.50, \$3, \$4, \$5	
Coaching.....	..	\$5
Pianoforte.....	\$2, \$2.50, \$3, \$4, \$5	
Organ.....	..	\$3
Harp.....	..	\$4, \$5
Flute, Oboe, Clarinet, Saxophone.....	..	\$2, \$3
Bassoon.....	..	\$3
Horn, Trumpet, Trombone, Tuba, Percussion.....	..	\$2, \$3
Violin.....	\$2, \$3, \$4	
Viola.....	\$2, \$4	
Violoncello.....	\$3, \$4	
Contrabass.....	..	\$3
Conducting, Composition, Instrumentation.....	\$3, \$4, \$5	
Counterpoint, Analysis.....	..	\$3
Harmony.....	\$2, \$3	
Basic Music (Solfeggio).....	\$2, \$3	
Dramatic Art.....	\$2.50	
Dance.....	\$3, \$5	
Languages and Academic Subjects.....	..	\$2
Registration fee annually—Full Course Students.....	..	\$2
Registration fee—Special Students.....	..	\$1

Candidates for the degree, diploma, or certificate are required to pay an additional fee of twelve dollars on or before the fifteenth of May of their senior year.

N.B.—The Conservatory reserves the right to alter the tuition fees at any time it may be deemed necessary.

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